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HONOURS FOR ART.

It is no uncommon thing to find from time to time in the newspapers an announcement to the effect that a foreign potentate has conferred upon some worthy musician, or worker in the field of musical literature, honours or distinctions due to the particular merit of the recipient. These honours, while they in a measure reflect credit upon the whole profession, are for the most part too rarely given to impart more than a temporary or local lustre. Each time such an event is chronicled, the thoughtful and often hard-working labourer in the same field can scarcely fail to regret that all such prizes are denied to the majority of Englishmen unless the sphere of their action is conducted outside the boundary of their own nationality. There are very few distinctions of like kind—academical favours not being counted—which are open to the average worker who is content to confine his duties to his native soil. Of course those who gain them have a right to prize them as they would "pearls beyond price." All know the story of Prince Talleyrand who thought the undecorated coat of the English attaché more *distingué* than the many medalled breasts of the several representatives of the foreign courts. At that time, and for many years later, no British subject was permitted to accept, much less to wear, any Order emanating from any sovereign but his own without special permission, and a particular privilege conceded especially on his behalf. In later years the restriction was removed, and foreign monarchs were proud to have the opportunity of showing their appreciation of the labours of distinguished Britons in a manner at once graceful and acceptable.

Such honours, however, are not always unaccompanied by a longing desire to share them in less mixed company than those who are enrolled in the lists of recipients. An order of merit is all very well when

its distribution is confined to one plan or purpose. It is scarcely enough to have a name inscribed on a list, for having made men better by the thoughts of the brain, in conjunction with those who have made work easier by the construction of some new labour-saving machine. Of course those who know anything at all about such matters know that there are several grades and distinctions classed under the one comprehensive head. The general public, out of the reach of all information beyond hearsay, fails to recognise the subtlety of any graduation, and all the holders of diplomas in any such Order are equal in most men's minds, whether they have been conferred and received for leading a forlorn hope or for inventing a butter-boat.

In our own country there are orders of merit whose distinctions are practically attainable by the members of nearly all the professions but that of music. It is scarcely necessary to remind the reader of the several stages of honourable rank open to those who by long service or personal bravery qualify themselves as recipients, whatever be their position in society heretofore.

The sovereign of these realms, as the fountain of honour, has also the privilege and the power of creating new sources of recognition for valuable services, whether by flood or field or in the ordinary associations of every-day life. The order of St. Katherine for Nurses is a recent proof of a gracious consideration of such matters. Perhaps distinguished services in literature and art may yet be recognised by the foundation of a Conclave which shall offer moral recognition to those who in a large measure have helped to make their fellow-subjects happier, wiser, or better, by their inventions or the exercise of their talents.

It is said that the late Prince Consort, wisely foreseeing the need of thus showing recognition of talent, had turned his attention to the matter, and had he lived would have formulated a plan which

should have exhibited in a tangible manner his own personal estimate of the power and influence for good of the many workers in the various fields of art and science.

The value of his forethought in all things pertaining to the advancement of genius and the improvement of the social position of its possessors was perceived in his own day, and has become still more patent since his death. The condition of brain-workers—of artists, inventors, and art-interpreters—has manifestly improved since his day. The profession of a painter, musician, or actor, no longer carries a reproach in its train. The imitative arts—painting and sculpture—are practised by men who are the friends of rulers and kings. Princes of the blood vie with each other in honouring musicians by their countenance and friendship; the actor's mission as a moral agent is acknowledged even by the adherents of a Church which once denounced him.

The social position of the artist, whatever may be his peculiar field of work, was never better than at present. Is it, therefore, too much to ask that the crowning-point should be put upon this recognition by the institution of an order of merit for the worthy and deserving? The honour of knighthood conferred upon many of the most respected musicians of the present generation has been felt to be a royal recognition of the merits if not of the claims of composers and practical musicians. There is, however, a growing desire that brain-workers and artists should be enrolled in an English form of the Legion of Honour, restricted perhaps to those who have by the efforts of their minds wrought some good to their fellow-creatures in their generation. Many would prize the ribbon of the order to which they belong, a ribbon which would make their recognition patent to the world quite as clearly as any more sonorous title. Many would be content to endure the trials necessary to the establishing of their reputation as earnest workers, in the prospect of ultimate reward such as would follow when their names were inscribed on the roll of those whom their country delighted to honour. In all departments of art an Order of Merit would be welcomed as offering an incentive to disinterested endeavours, and nowhere would it be so gladly received as among musicians, especially among those who cheerfully and conscientiously performed their duties for the pleasure and profit they bring, however small the proportion of either may fall to their share. If there was the hope of a state recognition as well as a moral and pecuniary reward, can any one doubt that the bitterest tasks could have an element of sweetness in them?

THE WAGNER FESTIVAL AT BAIREUTH.

THE second series of Baireuth performances that have taken place since Wagner's death, closed brilliantly on Friday the 8th of August, and consisted this year, as also in 1882 and 1883, exclusively of *Parsifal*, which has been given ten times this season.

This "Festival-Drama," Wagner's last and greatest work, composed in the fulness of his years, and which he lived to see brought forth under his own powerful and unerring hand, draws its source from the Christian legendary lore, and is filled throughout with allegory and symbol. The story is probably familiar by this time to all those who are interested in Wagner's music, but for the sake of those to whom it is still unknown it shall be here briefly told again.

The knights of the Holy Grail, with Amfortas, their king, are brought to the lowest depths of anguish and despair by the loss of their sacred spear (supposed to be the one which pierced the side of Christ). This has been wrested from Amfortas by Klingsor, a magician, who now keeps it in his enchanted domain, where many go to seek it, but whence none return whole, being led away by the pleasures and seductions they find there—symbolical of the paths of sin. It was in this very domain that Amfortas himself went astray, and though eventually he freed himself from Klingsor's power, he received a wound which will never be healed till the sacred weapon is recovered and restored to its proper home on "Monsalvat," the mountain of the Holy Grail. When the first scene opens we shortly see Amfortas, the sick king, being borne on a litter to take his bath, from which he hopes to obtain relief for his wound. A woman, Kundry, has brought from Araby a sweet incense or balm for Amfortas, but when the king essays to thank her she shrinks away and begs to receive no thanks, and waves him away. Of Kundry more anon. In the succeeding scene Gurnemanz is relating to the knights and youths how the spear was wrested from Amfortas, and how it was made known to him that it could only be recovered by a "Reiner Thor" or "Guileless Fool," that is to say, by a being perfectly innocent and sinless—Gurnemanz is telling all this when other of the knights hurry forward and a great commotion ensues, and a wild swan directly afterwards flutters to earth with broken wing and wounded body. On the Grail mountain every animal and every living thing is sacred; thus it is a great crime that the bird has been shot, and in the midst of some tumult and eager questionings as to who is the culprit, Parsifal appears on the scene. In reply to the reproaches of Gurnemanz it appears that Parsifal did not know it was wrong to shoot the swan, and that he knows not whence he comes nor aught about himself. After a short time the king is again borne across the scene on his litter, followed by his knights and attendants, and now Gurnemanz leads Parsifal onward through the windings and rocky passes of the mountain, by dark crevasses and yawning caverns, to the sound of grand and yearning—*striving after yet never attaining*—music, until the summit is reached, when the eye discerns through the dimness a vast dome, on which the gradually returning light of day at length shines, and we see before us the hall of the Holy Grail itself. Gurnemanz and Parsifal enter at the same moment by a side door, and the former directs

Parsifal to be an observer of the scene that follows, inwardly hoping that in Parsifal he has now found the "pure fool" who, as has been foretold, will be enabled to recover the sacred spear. Now the knights of the Grail enter, marching to a slow and solemn music, and take their places at a semi-circular table on either side of the hall; to them follow the vassals bearing Amfortas on his litter, preceded by youths bearing the casket containing the Grail (the holy cup), and vessels for the bread and wine of the Sacrament. These are placed on a raised altar under the centre of the dome, and Amfortas reclines on a couch beside them. The Holy Supper follows, the Grail being held aloft by Amfortas, while a ray of light descends upon and transfigures it. Pure young voices are heard singing in the middle and upper heights of the dome, and the ceremony concludes. After all have retired in the same manner in which they came, Gurnemanz approaches Parsifal, and asks if he has understood what he has seen. Parsifal shakes his head, and is then thrust out of the hall by Gurnemanz, half in anger and half in disappointment, and the scene closes.

In the second act we are transported to the castle of Klingsor, who calls up his slave Kundry from an abyss below, and commands her to obey his behests.

This Kundry—the only woman's rôle in the whole work—is a strange mixture of several characters, and fulfils a sort of threefold mission. She is supposed to be a type of Herodias, and at the same time a sort of female representation, in another form, of the "Wandering Jew." He, as the legend goes, looked on when the Saviour fell beneath the weight of His cross, and told Him to move on. "Move thou on likewise," was the Saviour's reply, and from then until now, through the ages, he had been forced to be always and for ever moving, and could never find rest nor yet death to end his weary wanderings. Kundry's sin had been that she looked upon the Saviour and laughed, and now, wherever she went, she was forced to laugh; and, if ever striving after something higher and better, at the moment when attainment seemed near, the cursed laughter would return, and peace and rest would again flee from her. In the first act we see her as the wild and sullen being, scarce worthy of the name of *woman*, who tries to turn to a better life by serving Amfortas, the servant of the Grail; in the second act she is forced by Klingsor, her master (who represents the evil side of her character), to become the tempter of Parsifal, and in the third act we behold her as the repentant Magdalen, who has sinned and is forgiven.

Now, to return to the second act, Kundry is commanded to try to tempt Parsifal, who is seen approaching the magic domain, and to make him dally in the paths of sin and ease. In the next scene we are transported to a garden of curious and Eastern-looking flowers and trees, and a group of young girls, attired as flowers, rush in; shortly Parsifal appears on the summit of a hill overlooking the garden, and after watching the maidens' sports for a moment he

comes forward to join them: they surround him, and each endeavours to be more attractive to him than the other; jealousy ensues, and they throng closer and closer around him, until he becomes angry, and tries to free himself from them: at that instant a voice is heard calling his name—the maidens flit away, and Kundry appears in the form of a beautiful and attractive woman. She endeavours to awaken in him various forms of emotion, firstly by telling him of his mother's death, and then, while he is mourning inconsolably over this loss, by striving to kindle the first spark of love within his breast. This arouses far other feelings than she intended—a recollection of the scene in the hall of the Grail is borne back upon his mind, and as she impresses a first kiss upon his forehead he starts up with horror, and all the anguish of Amfortas's wound is, as it were, now felt by Parsifal. He spurns Kundry's proffered love, and the knowledge comes to him of his high and holy calling, upon which she implores him to save her and to grant her one hour of bliss with him. He says he will pardon and will love her if she will show him the way to Amfortas, which in this magic region he cannot of himself find. In a frenzy of passion she refuses to do this, since that would take him away from her, and she calls aloud for help to bar his way. Klingsor appears, and hurls a spear at Parsifal, but the spear, instead of harming him, hovers above his head; Parsifal seizes it, and, making the sign of the cross with it, Klingsor and his magic castle are shattered to earth; a shower of fading flowers falls around, and Parsifal once more beholds before him the road by which he came; he turns round with one word of hope for the stricken and now repentant Kundry, and the scene closes.

The third act brings us once more to the region of the Grail, where Gurnemanz, now grown very aged, dwells as a hermit in a hut hard by. A groaning sound arrests his ear, and he searches near and finds Kundry, whom he brings in, faint and worn. When she has sufficiently revived, she implores to be allowed once more to serve the Grail in some lowly fashion. To them shortly enters a knight, clad from head to foot in black coat of mail, with vizor down, and in his hand a spear. This he plants in the ground, and taking off his helmet and vizor, kneels before the spear in silent prayer. Gurnemanz now recognises in him the "Reiner Thor" whom he had thrust forth from the holy place long ago; and leading Parsifal to a leafy seat by the side of the rivulet, he and Kundry proceed to divest him of his armour, when Parsifal is seen in a white flowing garment, a living representation of Christ. Kundry, kneeling before him, anoints his feet and wipes them with her hair, like the Magdalen of old, and he is then led by Gurnemanz into the hall of the Grail, where the same scene is about to be enacted as in Act I. Amfortas is commanded to uncover the Grail, but refuses to do so, calling upon Death to release him from his misery, and tearing open his dress in an agony, that his wound may bleed to death. At this moment Parsifal appears, and

touching the wound with the sacred spear, it is made whole. Amidst the wonder of the assembled multitude, Parsifal announces that it will henceforth be *his* office to administer the Grail, and taking up his position by the altar under the centre of the dome, he raises the cup aloft: a rosy light encircles it, and Parsifal's appearance becomes, as it were, transfigured, while Kundry sinks lifeless on the altar-steps; seraph voices are heard singing in the heights of the dome, as before, and the curtains close.

Such is the foundation on which Wagner has built his last, and, to our thinking, his noblest work. It is impossible to over-estimate the greatness and many-sidedness of Wagner's genius in this creation. Text, music, action, *mise-en-scène*—all emanate directly and immediately from him. Who but Wagner—to give an instance of his originality and freedom from accepted tradition—would have conceived the possibility of an act, lasting one and a half hours, in which one of the principal characters, *present nearly the whole time on the stage*, has but two words to say? Yet such is the dramatic power of the situation that, unless we search the text in confirmation of this fact, we should never be really aware of it! In the hands of Frau Materna, above all others, this part of Kundry is fraught with the most intense emotion; and the despairing gestures, the deep contrition, the passive humility and self-negation, expressed both by her countenance and movements, appeal to the very heart and soul of the spectator.

To put on to paper the effect that the *music* makes upon us is almost impossible: we can only say that the general impression it gives is of an intensely yearning character—passionate *striving after*, yet never attaining; an emotion of deep sadness is ever present, and the heart feels as if oppressed for want of power to give utterance to all its unsatisfied longing.

The mind is insensibly carried back, here and there, to other of the master's works; as, for example, when the Flower Girls sing their alluring strains we recall the bewitching song of the "Rhine Maidens" from the *Ring des Nibelungen*; when Parsifal appears for the first time with his quiver and bow, fresh from shooting the swan, comes a brightly triumphant motive, such as that which characterises Siegfried (also from the *Ring*); this again when Parsifal is seen, like another Siegfried, on the top of the hill in the horizon, in the second act; and in the first act, where Kundry is described as riding along at a wild and fearful pace toward the Grail mountain, comes a reminder of the well-known "Ride of the Valkyrie." But the motive of the "Guileless Fool," and the now celebrated "Good Friday Music," have a separate and distinctively religious character all their own. So is it with the Grail motive, and many others.

In an article that appeared in the August number of these pages, a severe protest was entered against the odious practice of calling actors before the curtain between the acts and of expressing, by hand-clapping, throwing of bouquets, and other like demonstrations, the delight felt by the audience in the performance as

a whole, or in any one actor in particular. This protest, which was written in 1854, was more powerfully and strictly brought into force by Wagner himself, who was as autocratic in matters of what was there entitled "Æsthetic Policy" as he was in all else with which he had to do; hence the magnificent results hitherto attained by him alone. Thus, in the bringing out of *Parsifal*, in 1882, where everything, to the most minute detail, was under his own personal influence and supervision, he absolutely forbade any demonstration *whatever* to be made either during, or at the close of, the performance. Even during his lifetime this veto was hardly strictly obeyed, and it is greatly to be regretted that now, when the master has been but a short year and a half removed from us, his wishes are not more faithfully carried out. Perfect silence we certainly have, and also the semi-darkness in the auditorium, which is such a desirable adjunct, during the acts; but even if the desire to carry out Wagner's own wishes does not weigh enough with some people, it does seem strange that a sense of decorum should not keep them from testifying their admiration of such a work as this in an audible manner. As well might we applaud a cathedral service itself as do so here, since this is, after all, in the first and third acts, a religious performance. The *frame of mind* is rudely disturbed, and we are recalled from our inward emotion to the fact that we are looking at a stage, and that Herr So-and-so is playing the part better or worse than the other tenor did on the previous occasion. It is to be hoped that *the artist will yet prevail*—in other words, that by degrees, and in the time to come, the artistic portion of the community will be enabled to carry out those changes and revolutions which Wagner set himself so strongly to promote, and which men like the writer of "Æsthetic Policy" have long been advocating.

MORITZ HAUPTMANN:

HIS CHARACTER AND OPINIONS.

BY FR. NIECKS.

(Continued from page 173.)

THESE remarks of Hauptmann's lead us naturally to others in which this distinguished master explains his views of the art of teaching, and describes his ways and experiences in its exercise. What his letters tell us on this matter is both interesting from a biographical and instructive from a scholastic point of view. The reader cannot but be struck by the curious dualism of the musician's theoretical truth-seeking and his strictly practical method of teaching. An idea of Hauptmann's active and wide-spreading influence as a teacher may be formed from the list of his private pupils appended to the second volume of the letters before us: it contains no less than 317 names of musical students from all civilised countries. And to the large number of private pupils of this probably not complete list has to be added the still larger number of class pupils of the Conservatorio. The first pupils on the list are of the year 1822, the first year of his

appointment in Cassel. Spohr had a high opinion of Hauptmann's aptitude for teaching harmony and counterpoint, and sent many of the young men who came to him for instruction to his former pupil.

"The teaching of counterpoint by letter is worthless, there the most immediate presence is indispensable. I must have schooled about a hundred pupils in Cassel, and I believe not two have done exactly the same exercises. How many thousand basses may I not have written, but they were always such as the circumstances called for. One pupil cannot find his way here, another cannot find it there; hence the bass has always to be contrived according to the momentary requirements. I consider it altogether impractical to begin with the explanation of scales and the like. Of course it is a different matter when an already educated musician makes inquiries about these things. I presuppose a great deal more than the mere scale; I presuppose the whole of music as a *concretum*, and let it remain together as long as possible. What then a pupil does not wish to learn the teacher must not wish to teach him. If they get on better with knowing little, so much the better for them as poets. Schiller says in one of his letters; 'When I am engaged on a work, I would often give willingly for a few tricks of the craft [*Handwerksgriffe*] all my theoretical knowledge—for not only does it not further you in your labour, it does not even help you much in the critique of the finished work.' But it is with science as with virtue: it will be loved and practised for its own sake, otherwise it is not of the right sort. I have had many pupils who did their task solely in order to get rid of the thing, to have gone through the tedious thorough bass and counterpoint—these learn nothing. Here, too, must be poesy; the most insignificant exercise must be to them composition, a piece of music, and must be done with love—he must fall in love with it, he must prize it. At present I have a Russian and a Pole, they are in every other respect decent fellows—indeed, I have among my German scholars very few such humanely cultured people; but musically there is very little stuff in them. In their case it is really necessary to implant something before one can explain anything to them; the chord of the dominant seventh belongs to dissonance—this they comprehend—all the rest is regarded by them more or less as mere discordance. At a major seventh, however well prepared, they make faces like children at rhubarb. Only little by little, and when it has often come of itself under their hands—for which I endeavour to give them opportunities—these things become alive in them. To teach Englishmen is easy; they are for the most part perfectly content with a 'This is so, this must be done so,' and practise strictly what they are bid. Frenchman I have not yet had, nor Laplanders either; their condition may be shabby enough." (October 5, 1836.)

The latter part of the concluding sentence must be read in German, as the play on words which it contains, and for which it was written, is untranslatable.

"*Lappländer* [*Lappen*=patch, clout, rag, &c.] *auch nicht, da mag es aber auch lumpig* [ragged] *genug aussehen.*"

In the following extract Hauptmann's depreciation of the theoretical in teaching is still more pronounced than in the preceding one. For my part I am inclined to think that general notions can do no harm if they are generalisations of indubitable facts clearly expressed

and not fancy-born falsehoods, half-truths, or disconcerting obscurities. Indeed, it seems to me that so far from being obstructive, a knowledge of the general strengthens our grasp of the special. But the reader will see that after an interval of sixteen years Hauptmann still adhered tenaciously to his old opinions and even to his old quotation from Schiller's letter.

"These old Italian Conservatorios, where the pupils had to remain seven years, and learned the craft, without much spiritualism, were not far wrong—now-a-days we should not know at all how to occupy and keep them so long. In our time, too, much of the general is taught along with the special; this may be very well for scientific education, but for the learning of doing [*für das Machenlernen*] the particular in its order and sequence is certainly more necessary. Schiller says in one of his letters to Goethe that when at work he would sometimes willingly exchange his philosophical and æsthetic knowledge for a good technical trick of the craft. But we teachers are now ourselves too abstract for such a method of teaching; one cannot hide from one's self and the pupil the more general knowledge, and one tells him more than is good for him to know. The consequence is that when they leave school they have their heads full of misty notions, and are often not yet certain about the most simple things. I see this not rarely in pupils who have passed through all the classes [of the Leipzig Conservatorio]." (November 17, 1852.)

Hauptmann's opinions of Conservatorios and the comparative value of private and class teaching, coming as they do from so thoughtful and experienced a musician, cannot but be read with great interest. They deserve indeed to be pondered on by parents who destine their children for the musical profession, and by founders and directors of music schools whose business it is to devise a curriculum.

"I never had much inclination for Conservatorios, and my connection with one has not increased it. Nor is it often seen that the pupils are satisfied. Nevertheless I know perfectly well what may be said in their favour; for if, as is here [in Leipzig] the case, an opportunity is given to sixty young people to receive instruction from Moscheles instead of from the pianoforte-teacher or *cantor* of their native town or village, and to see once or twice a week Mendelssohn occupy himself with them musically in one way or another, this is certainly something which without such an institution they could not get, and which is worth much to those to whom something adheres." (April 8-10, 1847.)

"That in all Conservatorios the individual pupil gets too little, that the incapable one obstructs without himself learning anything, and much besides, are evils of all such institutions; whether they have compensating advantages I do not know yet. That so many musicians are trained and that many a one is drawn to music by the institutions I cannot regard as a blessing." (February 3, 1849.)

In fact, Hauptmann thinks that a moderate amount of hardships and obstacles ought to form part of an artist's schooling: they deter those who have no call.

But here is another and more important passage on the same subject.

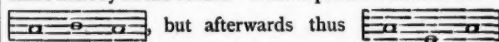
"I find class teaching most unsatisfactory for composition. One hour devoted to a single pupil profits him more than a month of class teaching. It does well enough with drawing, where every one can work away whilst the teacher comes and goes; as, if he were to remain sitting beside his pupil, he would not always have something to say. But here, where the lesson resolves itself after all into a private lesson, the hour is divided into as many parts as there are pupils; for the first expositions of what is according to rule, which one may set forth to all simultaneously, are, compared with the teaching and learning of how to do it, a very small portion. Some learn something even under these circumstances; but they would be able to learn more if there were not so many in the way who after all learn nothing. Indeed, I find it somewhat absurd that all have to follow the whole course of counterpoint and fugue and all the rest, though a knowledge of harmony is no doubt useful to every one. Thus the most stupid, who in the last class are still uncertain about the first elements, pass through all the classes; for them it would be much better to remain the whole time in the preparatory class, from which they would perhaps in the end derive some profit." (April 8-10, 1847.)

What strikes one most in Hauptmann's letters is their wealth and variety of contents. There is certainly no other collection of letters of a musician that affords such suggestive, quickening reading. The criticisms on men, books, and works of art, the historical and scientific discussions, and the *aperçus* and epigrams on all manner of subjects, artistic, philosophic, domestic, &c., with which the volumes abound, make of them inexhaustible mines of information and enjoyment. In reading these letters we feel ourselves face to face with a man of substance, with one whose self does not hide from him the rest of the world, and who by his very diffidence shows the depth and width of his mind. For only shallow and narrow minds are self-satisfied; they alone of all mortals know of no mysteries, of no secrets, but see spread out before them life and the universe, past, present, and future, like a clearly-drawn map. Very curious are the many coincidences to be found in Hauptmann's letters and Wagner's writings. They are curious because the two men knew at the time nothing of each other's writing and thinking, and were so totally different in their characters, tastes, and tendencies. In saying that Hauptmann and Wagner were totally different from each other I stated the case hardly forcibly enough; for they were more than that—they were uncompromisingly antipathetic, as Hauptmann's criticisms of Wagner's works and doings, and Wagner's sneers at Hauptmann, sufficiently prove.

Now I shall translate two somewhat lengthy passages from the letters, both of which are discussions of style, the one suggested by Choron's "*Principes de composition des écoles d'Italie*," the other by Mendelssohn's oratorio *St. Paul*.

"As an historical collection the book [Choron's] is interesting, and the divergence of the compositions of the sixteenth and seventeenth centuries may here be easily examined. I feel inclined to call the sixteenth the

Roman, the seventeenth the Venetian, and the eighteenth the Neapolitan century; Palestrina might represent the first, G. Gabrieli the second, and A. Scarlatti the third—of course all taken comprehensively. What makes the Venetians appear to Winterfeld so excellent and high above their predecessors is the characteristic in the treatment of the text and declamation; they are indeed revolutionary compared with their immediate predecessors; they are a young Germany of an earlier age. The even measure of Palestrina's manner had become tedious to them, and seemed to them an inconvenient barrier, likewise the unity of key. They became all at once quite mad in their modulations and enharmonic changes, a great deal madder even than the composers of our day. In time, too, they exhibited the greatest variety; large bar-notes and quavers and semiquavers with separate syllables immediately following one another. This is the seventeenth century. The eighteenth century became then again quieter; in it the music is held together by the thorough bass, a foundation of tonic and dominant. Formerly the bass part was one of many and had the same melody as the others. Then it presented itself thus—



The former is based on the system of the old modes, the latter forms the basis of our modern tonal system, whose characteristic is the chord of the dominant seventh, which before had not made its appearance, only suspensions being used as dissonances, *i.e.*, dissonances which could resolve themselves on the same fundamental harmony, whilst the resolution of the chord of the seventh necessitates a new harmony; the former procedure rests on melodic, the latter on harmonic conditions—everything taken only in the widest sense." (February 1, 1837.)

"I find in Mendelssohn historically something remarkable; he combines Bach's and Handel's manner with Beethoven's, and shows not the slightest trace of Mozart, who stood between them. About Mozart there is much that is Italian, which it would seem met with no sympathy in Mendelssohn. It is not in accord with his nature, his music has not the distinctly articulated structure—which I feel inclined to compare to the animal structure—such as we find in Mozart and the Italians; it develops its forms more freely, plant-like—it is by no means formless, only not in all parts so definite and necessary as there, but rather as we find it in S. Bach. But everything grows beautifully and naturally, and the pieces have all a pleasingly satisfying and yet not surfeiting length. If one remembers that this has been done by a man in his 25th year, one cannot but greatly and sincerely rejoice at it. There is not the least striving after originality in it [*St. Paul*], hence one learns to love it so much. . . . Mendelssohn is not likely to write, like Handel, thirty oratorios—this only Fr. Schneider can do, who goes about it in a different way—the impediment, however, lies not in him, it lies in his time, which has no expression for it, so that he cannot do otherwise unless he speak a foreign language. But Bach and Handel spoke their own, their toccatas and piano-forte suites are essentially in the same expressions. How different Mendelssohn's Songs without Words are from his fugues and chorales; and of course only one of the two can be quite true. Once more, that is not his fault. Spohr writes, if you like, more naively, his oratorios are just as Spohrish as everything else. But thus one never gets out of *Jessonda*, and Mary is as weakly in love with Christ, and the latter with her, as his stage characters. Of his choruses I won't speak at all." (May 1, 1838.)

(To be continued.)

CLASS-TEACHING IN SCHOOLS.

By W. A. BARRETT.

(Concluded from page 103.)

IN beginning a lesson, at whatever stage may be reached, it is necessary that the facts intended to be shown should be well considered beforehand. They should be arranged in a logical sequence, so that one portion may appear to grow out of the other. If one fact is made a prelude to another, the pupils will become interested, and will remember the points of the lesson. In teaching nothing should be taken for granted. If pupils are told that certain things are understood to be so and so, they will relieve themselves of difficulties by refraining from inquiry in cases where accuracy of knowledge and a full understanding of the reasons of things are necessary. The teacher who assumes too much had better give up teaching. It does not follow that because he has repeated many times a certain statement in one place or another, that it is known to all or any of those whom he is addressing at the time, unless it has formed part of a previous lesson. If there is any doubt that the matter is not understood, it is better to go over the ground frequently. The instruction must be made educational as far as possible—that is to say, it should be regarded as an important part of each lesson to state a fact in such a way that each pupil can make it his own, that he can reason about it after his capacity. It should be considered not sufficient that the pupils have learnt a number of things in a parrot-like fashion. They should so learn them that they can be brought into use as required.

Therefore it is necessary that the teacher should vary his form of statement, and frequently change the method of questioning. Otherwise, the proper answer required can only be obtained when the question is put in the customary form. Here the teacher will be forced to depend upon himself and his own knowledge, and not upon any text-book. Only a little should be taught at a time, and means should be taken to find out that what has been said has been thoroughly understood. The lesson should never be above the capacities of the class, nor yet be too simple as compared with what has been already done. The pupils should never be brought by the character of the lesson to think it too childish, and the teacher must never assume that the pupils know anything about what has not been treated of in class. The preservation of the notes of each lesson will, in showing what has been done, point out what there is to do. The great help in making instruction an important item in education is found in repetition and recapitulation. The lesson must be gone over step by step, so that anything omitted or imperfectly understood may be supplied and explained either by way of extra illustration by the teacher, or educed by careful and judicious questioning.

Each explanation must be simple and to the purpose. If the teacher has thoroughly prepared his work he will be armed on all sides, as it were, to meet

the difficulties which may present themselves to the learners in the course of the lesson.

Supposing the teacher is called upon to give a class-lesson for the first time. If he has had no previous experience of any sort; if he has never been present when a first lesson has been given, he will be greatly puzzled and troubled how to begin. It will be impossible to lay down hard-and-fast rules in such a case for the teacher to follow without variation. These would doubtless be serviceable were the teacher and his class required to be taught simultaneously. All that can be done is to offer a few general hints for guidance. The least clever teacher has wisdom enough to know how much or how little of what is laid down is likely to suit his own disposition.

The practice adopted by some of the most successful class-teachers in the kingdom may be seen by the following digest of a general plan.

The class is assembled, all are interested or amused at the prospect of a new diversion in their studies. The teacher is introduced, and if the class is composed of young children, he at once tries to awaken their attention, both in the subject and for himself. Here is the mode of procedure, as drawn out by a skilful and successful teacher:—

“Now, children, I am going to teach you to sing by notes. You all know one or two tunes which you sing at the beginning and end of school. These tunes can be written down and printed, so that others, who have never heard your tunes, may, when they see them, read them, and be able to sing them as you do. They have learnt to read music by means of notes, and other signs. The letters of the alphabet are the signs which help to make words; out of words, sentences are made, and out of sentences stories. I am going to teach you to read notes, so that you may if you like write down your own tunes, and be able to read those written down by other people. I shall ask you to pay great attention to what I say, and to try and remember all that is done during each lesson.”

He then proceeds to put a few questions, after he has gone over the whole lesson. These questions should be simple, well-formed, definite, and follow in proper sequence, they should be directed to individuals, especially to those who may seem to have been the least attentive to the lesson.

It is needless to follow the whole course step by step. The teacher is certain that his work has been successful if, upon reviewing it in his own mind, he finds that some substantial additions have been made to the knowledge of the pupils, that their reasoning powers have been exercised, strengthened, and developed, and that the information gained is not likely to be soon forgotten.

He must bear in mind the general principles upon which every lesson he gives shall be laid out. He must not imagine that because he may be called to teach a class of absolutely uninformed pupils, that it is not therefore necessary to take much trouble. The first lesson is not only the key to his own manner, but it is also the opening of the path to success or failure.

A moment's reflection will convince the thoughtful teacher that the task of interesting and awakening the curiosity of the young is one which ought never to be entrusted to the inexperienced. However, the work being begun, the teacher must remember to formulate each lesson after the following plan, modified as his judgment dictates or the case requires.

1. The lesson should be prepared beforehand.
2. The teacher should endeavour to excite the curiosity of his pupils in the subject he is called upon to instruct them.
3. No words or expressions should be used which are above the capacities of his class.
4. Everything new in the lesson should be most carefully explained.
5. Never be in a hurry to pass on to what may be considered more interesting parts.
6. Ask questions frequently of individual members, and do not be satisfied with answers from the whole class. Young people are very quick at following a "fugle-man," and a careless or not over-sharp teacher, will be deceived by a practice which is neither instructive nor educational.
7. Let the questions be varied so as to ensure a right understanding of the point to be conveyed.
8. Let each lesson begin with a recapitulation of what has been done on the last occasion.
9. Let each lesson end with a recapitulation of what has been done on the present occasion.
10. Avoid long lessons. If the subject has been prepared beforehand there will be no slackening of interest.

To this "decatalogue of golden rules" for the teacher may be added a repetition of the suggestion already made, namely to keep notes of all the lessons. They will serve to show what work has been done from time to time, as well as to point out where weakness may be strengthened, where redundancies may be omitted, where new matter may be introduced with advantage.

The note-book of each teacher will form a system suitable to his own needs, and the collected notes of thoughtful teachers would be the nucleus of a valuable practical method suitable to the needs of all teachers of Class-singing in schools.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 175.)

ITALIAN AND SPANISH COMPOSERS OF SACRED MUSIC.

- 1567 (?)—1634. BANCHIERI, ADRIANO; b. at Bologna, d. (?). Many masses and other religious music services.
- 1570—1630. SCALETTA, ORAZIO; b. at Bergamo, d. at Padua. Composer of a good many sacred works.
- 1570—(?). ZANCHI, LIBERALE; b. at Treviso, d. at Prague (?). He was in the service of the Emperor Rudolph II. of Austria (1576—1612). 8—10 part psalms, &c.

1570—1630. VALENTINI, GIOVANNI; b. at Rome (?), d. (?). His greater sacred works—consisting of masses, Magnificats, a Stabat—remained MS. Among his published works are: *Motetti à 6 voci* (1611), *Musiche concertate à 6—10 voci ossia istromenti* (1619), *Musiche à 2 voci col basso per organo* (1622), *Sacri concerti à 2—5 voci* (1625), and others published 1621 and 1622. Details are wanting. According to some Dictionaries, he was, 1618, organist to the Austrian Court (Vienna).

1570—1626. UGOLINI (UGOLINO), VINCENZO; b. at Perugia, d. at Rome. Pupil of Bernardino Nanini (1560—1624), and teacher of Orazio Benevoli (1602—1672), was, 1603, chapel-master of S. Maria Maggiore (Rome), 1609 at the cathedral of Benevent, 1615 at the French church (Rome), and 1620 chapel-master of St. Peter's. He was one of the best representatives of Palestrina's school. Composer of motets, madrigals, psalms, masses, which were published during the years 1614—1624.

1571. *Foundation of the Roman School by Giovanni Maria Nanini and Palestrina.*

1570—(?). COCCIOLA, GIOVANNI BATTISTA; b. at Vicenza, d. (?). Composer of 8-part masses, motets, &c. Details are wanting.

1575—1660. MICHELI, D. ROMANO; b. Rome, d. there. Pupil of Soriano and (?) Nanini. Composer of masses, motets, madrigals, published between 1615—1658 in Venice and Rome.

1575 (?)—(?). PALLAVICINI, BENEDETTO; b. at Cremona. Held an appointment at Mantua. Composer of several books of madrigals, a book of 8, 12, and 16-part motets; "*Sacra dei laudes*" (1595), which appeared in a second edition under the name "*Cantiones sacrae*" (1605).

1575—1638. CIFRA, ANTONIO; b. at Rome (?), d. at Loreto. Pupil of Giovanni M. Nanini; from 1620—1622 chapel-master at S. Giovanni, in the Lateran. Composer of a great number of masses (five books), 2 and 4-part motets (seven books), 12-part motets, concerti ecclesiastici (published between 1600—1638).

1575 (?)—(?). CAMPISI (CAMPESIUS), DOMENICO; b. in Sicily. He belonged to the order of the Dominicans; much respected as composer of 4 and 6-part sacred works.

1578 (?)—(?). BALBI, LODOVICO; b. at Venice, d. (?) chapel-master of the S. Antonio church of Padua, later of the Monastery of the Franciscans, at Venice; published, 1591, with Orazio Vecchi (1555—1605), and Giovanni Gabrieli (1557—1612), at Venice (Gardane), the "*Gradual and Antiphonarium*." Composer of masses, cantiones, motets, ecclesiastici concentus.*

1578—1640. AGAZZARI, AGOSTINO; b. at Siena, d. there. Pupil of Viadana; he had the title of "*Accademico armonico introvato*." Composer of motets, psalms, &c. Some of his works are found in Proske's Collection, ii. 198, iv. 335, iv. 380. As theorist he published an Essay on Thoroughbass and the Instrumental Accompaniment of Songs (Venice, 1609).

1580. *Invention of the Opera at Florence.*

1580—1654. VALENTINI, PIETRO FRANCESCO; b. at Rome, d. there. Pupil of Giovanni M. Nanini. Composer of motets, psalms for six choirs, and a great number of other sacred (also dramatic) works. He is well known as a theorist; his works of this description are preserved in the library "*Barberini*" (Rome).

(About 1580—(?). PRIOLI, GIOVANNI; b. at Venice, d. at Vienna (?). The chief period of his activity falls between 1620—1630, when he was appointed at the Court of the Emperor Ferdinand II. of Austria (1578—1637). Composer of masses, motets, &c.

1580—1640. FRESCOBALDI, GEFRONIMO. (See Organists.) Composer of a great number of sacred works.

* The date of his birth must be wrong, as he would have been only thirteen years old when he published, with Vecchi and Gabrieli, the above-mentioned work; besides, his own compositions were published in 1576 (two years before his birth!) 1578, 1584.

- (About 1580—?). OSCULATI (OSCU LATI), GIULIO; b. (?) d. (?). Composer of motets. (See Bonometti's "Parnassus Ferdinandæus," 1615). All details are wanting.
- 1580—(?). OLIVIERI, ANTONIO (GIUSEPPE ?); b. at Rome. Composer of masses, psalms, motets; 1622-23 he was chapel-master at S. Lateran, in Rome. All other details are wanting.
- (About 1580—1650 (?). VITALI, FILIPPO; b. at Florence, d. at Rome. After having been chapel-master at the Cathedral, Florence, he became (1631) singer to the Pope Urban VIII. (1623-44). Composer of motets, madrigals, psalms, &c. He contributed greatly towards the improvement of the chamber-duet.
- (About 1580—?). ANTONELLO (ANTONELLI) ABUNDIO; b. at Rome, d. there (?). Chapel-master at the Lateran; composer of masses, psalms, &c. Details are wanting.
- (About 1580—1652. ALLEGRI, GREGORIO (whose name was ANTONIO ALLEGRI DA CORREGGIO, related with the family of Correggio); born at Correggio (Modena), d. at Rome. Pupil of Giovanni Maria Nanini (1540—1607); singer in the Papal Chapel (1629); composer of the celebrated nine-part "Miserere" (first copied from memory by W. A. Mozart), published by Burney, Choron, Rochlitz, &c. A great number of his MS. sacred works are to be found in the archives of Santa Maria (Vallicella), and in the papal library.
- (About 1580—?). BORGO, CESARE; b. at Milan, d. there (?). Composer of eight-part masses, &c. Details are wanting.
- (About 1580—?). CORSI, BERNARDO; b. at Cremona, d. (?). Composer of eight-part motets, psalms, &c. Details are wanting. Not to be confounded with Jacopo Corsi, from Florence.
- (About 1580—1660. MARINI, BIAGGIO; b. at Brescia, d. at Padua. Held appointments at Vicenza, Brescia, and, 1654, in Germany, at the Court of the Palatine Philipp Wilhelm (—1690). Composer of esteemed sacred works; he was also a good violinist.
- (About 1580—?). ALOVISI (ALOYSIUS) GIOVANNI BATTISTA; b. at Bologna, d. there (?). Belonged to the order of the Minorites; composer of eight-part motets.
- (About 1580—1660. PATAVINO, ANNIBALE; b. at Padua, d. (?). Composer of six-part motets. (See Organists.)
- (About 1580—?). DONATI, IGNAZIO; b. at Casalmaggiore, near Cremona, d. at Milan (?). Chapel-master at Ferrara, also in his native place, and, later (1613?), at Milan Cathedral; composer of 4—6 part masses (1618), two books of 5—6 part motets (1626-27), and "Salmi Bosarecci" à 6 (1629).
- (About 1580—?). BERNARDI, STEFFANO; b. (?), d. (?). In 1634 he was Canonici in Salzburg. Composer of masses, motets, madrigals, psalms (published 1611—1637); he is also the author of a "Treatise on Counterpoint" (1634). All other details are wanting.
- 1588—1666. NALDINI, SANTA; b. at Rome, d. there. In 1617 member of the Papal Chapel; composer of 4, 5, and 6-part motets, and a 4-part Miserere.
- 1590—1640. LANDI, STEFFANO; born at Rome, died there. Composer of a great number of masses, psalms, also a sacred drama "Sant Alessio" (1634). He was for some time chapel-master at Padua. All other details are wanting.
- 1590—(?). MILANTA, GIOVANNI FRANCESCO; b. at Venice (Parma ?), d. (?). Composer of Missa, Salmi e Motetti con Sinfonie à 1, 2, 3, 4, 5, and 8 voci concertati. Details are wanting.
- 1590—(?). MAZZOCCHI, DOMENICO; b. at Civita Castellana, d. at Rome (?). Doctor juris utriusque. Composer of the oratorios "Maziano e Giovanni," madrigals with instrumental accompaniments, motets. He was the first who used the sign $\text{—} \text{—} \text{—}$ (cresc. and dimin.), of which method he gives a description in the preface to his "Madrigali à 5 voci in partitura" (1640).
- 1590—1658. COZZI, CARLO; b. at Milan, d. there. Composer of 8-part masses, &c. He had the title as Court Organist to the Queen of Spain, Maria Anna. All other details are wanting.
- 1590—(?). BALLIONI, JERONIMO (GIROLAMO), b. at Milan,

- d. (?). Composer of "Sacrarum cantionum una, duabus tribus, quatuor, quinque et sex vocibus, liber primus," Op. II.; also of two motets to be found in the work, "Florilegio musici Portensis," by Bodenschatz (1570—1636). Pupil of Arnone (see Organists).
- (About 1590—?) PIETRAGRUA, GASPARO; b. at Milan. Composer of a great number of masses, psalms, Magnificats, &c. He died as prior of a monastery in Canobbio. All further details are wanting.
- (About 1590—1650. LIPPARINI (LIPPARINO) GUGLIELMO, b. (?), died at Como (?). Belonged to the order of St. Augustine; chapel-master of the Cathedral at Como; composer of masses, motets, &c. All details are wanting.
- 1593—1629. AGOSTINI, PAOLO; b. at Vallerano, died at Rome. Pupil and son-in-law of Bernardino Nanini (1560—1624); conductor of the Vatican Chapel; composer of psalms, Magnificats, antiphonies, masses, some for 48 parts. He was an excellent scholar of counterpoint. Some of his works are to be found in the collections of Proske, Martini, Choron, Fétis.
- 1595—1646. MAZZOCCHI, VIRGILIO; b. at Civita Castellana, died on returning to his native place. Brother of Domenico Mazzocchi. Chapel-master at S. Giovanni in the Lateran, and later of S. Pietro in the Vatican. Founder of an excellent musical college in Rome. Composer of masses and motets. In his works we find the first development of melody in the more modern sense. Other details are wanting.
- 1595 (1605 ?)—1675 (1677 ?). ABBATINI, ANTONIO MARIA; b. at Tiferno, d. at Rome. Composer of much-esteemed motets (1638) and psalms. Conductor of the chapel at S. Giovanni, S. Lorenzo, and S. Maria Maggiore of Rome. Pupil of Giovanni M. Nanini (1540—1607), and collaborator of Athanasius Kircher (1602—1680) in his "Musurgia universalis." Other details are wanting.
- 1596—1597. *Invention of the Concerti da Chiesa by Ludovico Viadana (1560—1645).*
- (About 1595—?). GALLERANO, LEANDRO; b. at Brescia, d. at Padua (?). Composer of 8-part masses and motets. Details are wanting.
- (About 1595—?). CASCIOLINI, CLAUDIO; b. (?), d. (?). Belonged to the Roman school. Composer of a requiem, masses, 8-part motets. (See Proske's "Musica Divina," ii. 474; also the collections of Schrems, Bock, Lück, &c.) All details are wanting.

(To be continued.)

OUR MUSIC PAGES.

THE charming little piece selected this month for "Our Music Pages" is taken from the eighth of the twelve books of Loeschhorn's "Etudes progressives pour le piano." It is now nearly seven years since the publication of the first three portions enabled us to point out the great value of the studies as teaching pieces. Subsequent and more intimate knowledge of the whole of the work confirms the view originally taken of the first three books: "Independence of hand and finger, expressive touch, facile mastery over mechanical technicalities, will all be attained by an attentive study of these cleverly-written pieces. Unlike the usual order of 'studies,' they are interesting as musical works; so that had the author chosen to distinguish them by special titles they would be as readily acceptable as *morceaux de concert*, or for drawing-room use, as they are likely to be as a means for the development and improvement of touch and taste." That the works deserve this eulogy those who know them can bear willing testimony. Those who do not know the "studies" will be glad to make acquaintance with them through the example given this month. It is a fair specimen of the whole, and will demonstrate at a glance the great value of the studies for the purposes of education, as well as for pleasure to the player and the hearer.

Foreign Correspondence.

MUSIC IN LEIPZIG.

August, 1884.

ON the 9th of August Leipzig lost one of its oldest musicians, in the person of the excellent violoncellist, Andreas Grabau, at one time famous among the most skilful of artists in his particular department. He was born in Bremen, where his father was a schoolmaster. The musical gifts and instincts he exhibited at an early age were developed principally under the guidance of his father, who was a talented musician, and the instructor of two of his daughters, who afterwards became famous concert singers—Frau Henriette Bunan-Grabau and Fräulein Marie Grabau. As a very young man Andreas Grabau settled in Leipzig, where his sister Henriette was engaged as singer at the Gewandhaus concerts, which place she filled for ten years with credit to herself and honour to the profession. He became a member of the orchestra of the theatre, as well as of the Gewandhaus. In course of time he married the wealthy daughter of the well-known Professor Ludwig, and then resigned his place in the theatre, confining his attention only to the Gewandhaus, where he in later years founded the society called Euterpe. He was an active supporter of the string-quartet union, formed by David, and maintained the reputation formed of him by Mendelssohn, who in his lifetime considered him as the very best violoncello player in Leipzig. Mendelssohn often played with him and David the triple concerto by Beethoven for pianoforte, violin, and violoncello, and further practically displayed his esteem for him as an artist by composing the B flat sonata for violoncello expressly for him. For reasons which cannot now be entered into, Mendelssohn changed his mind as to the dedication of this work. Robert Schumann inscribed his five pieces "Im Volkston" to him, and Carl Reinecke offered his first violoncello sonata in A minor as a compliment to him. From 1843 to 1846 he formed a concert-party with Herren Otto von Königsjow (the brilliant violin player, afterwards Concert-meister in Cologne), Wasielewski (the famous biographer of Schumann), and Carl Reinecke (in those days a good violinist). They played with great success in Bremen, Hanover, Halle, &c. &c. For many years during his long residence in Leipzig he was considered as the most eminent performer of chamber music, and whenever Madame Schumann played in Leipzig she would always choose "the old Grabau" to be her partner. His reputation as a musician was only exceeded by the glorious memory of him as a great philanthropist. In the village of Leutzsch, near to Leipzig, he possessed a nice little farm, and this was the centre of his benevolent projects. His memory will be cherished by the many to whom he had been most kind and helpful. Peace to his ashes!

The "Arion" and the "Paulus" of Leipzig, each famous as an academical Männer-Gesang-Verein, gave their usual "Sommerfest," consisting of a concert in the garden and a ball afterwards. Neither of the societies produced much in the way of novelty, but lavished their excellent forces on music scarcely worth their attention. With the exception of the name of Richard Müller, who has, as composer and director of the "Verein," earned the right to be represented by his music, the programme comprised the names of Reum, John, Reichert, Schulz-Schwerin, Schmidt, Schwalm, Weinwurm, Dräsecke, and Julius Otto, of which only the latter three have more than local fame as composers. In vain the programme might be searched for names such as Weber, Mendelssohn, Kreuzer, Schumann, Schubert, and others, who have written a

number of admirable works for men's voice choirs, to say nothing of modern composers like Bruch, Gernsheim Reinecke, &c. Well may it be asked, "When will a change for the better take place?" The execution of the pieces themselves was most laudable, and worthy of all praise. His Majesty the King Albert of Saxony honoured the occasion by his presence.

Reviews.

Anthologie Classique. Collection of pieces for the piano by Classical Composers. No 57, Canon and Fugue in A major by A. A. Klengel. London: Augener & Co.

THE Canon is a very clever and apparently unlaboured composition. The art and design which is necessary to produce a work of so great difficulty without betraying the artifice of its construction is by no means at the command of every one. The conquest of the difficulties implies skill of no common order. The *Canone alla dominante*, or Canon at the fifth, here included in the "Anthologie Classique" is worthy of the selection. The fugue, also in the key of A, is in four-part writing, and is based upon the two themes of the aria, "La ci darem" from Mozart's *Don Giovanni*. The opening phrase of the air is treated not only "direct," but also by contrary motion, and in close stretto. The second phrase which occurs in the duet on the words "Andiam! mio bene" is also made the subject of fugal treatment in a very able form. The pieces are therefore not only good as studies for playing, but also may serve as models of construction in writing.

Evening Bells (Les Cloches du Soir). Idylle pour piano. Par C. G. LICKL. London: Augener & Co.

PICTURESQUE music, or that which implies a story or a sentiment, has always an element of attraction increased in proportion to the value of the form of expression. The music now before us, as representing "evening bells" and the religious associations suggested by their tones, fulfils its object, and commands attention for its merits, apart from the theme which furnishes it with a title.

A Winter Tale. Caprice à la Polka pour piano par H. LICHNER. London: Augener & Co.

THERE is little beyond the rhythm of the polka in this elegant piece of composition. As a pianoforte piece it is so well written and displays so much fancy and taste that it will serve admirably for the purposes of smart performance as well as for those of study.

"Badinage." Morceau pour Piano par LEON D'OURVILLE. London: Augener & Co.

AN excellent piece for the piano. It possesses both lightness and brilliancy, but neither of these effects are gained by the sacrifice of any musicianly quality which leaves room for regret. Consequently it will not only interest the student as offering excellent passages for the advancement of good taste, but it will also delight the master, who will be able to recommend it with confidence.

Concordia. Beethoven. A collection of works by standard authors. Selected, revised, and arranged for pianoforte duet. By E. PAUER. (Edition No. 8535, price, net, 1s. 4d.) London: Augener & Co.

THE combination of the names of Handel, Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, and

ETUDES PROGRESSIVES POUR LE PIANO

destinées à perfectionner le mécanisme des doigts et l'exécution,
doigtées par

A. LOESCHHORN.

Livre VIII, N^o 8.

Andante con moto.

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A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is a melody in G major, starting on G4 and ending on G5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand. The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics "The Rose Tree" are written below the voice line. The score is divided into two systems, each with a repeat sign and a double bar line. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The score is marked with a "C" for common time and a "F#" for the key signature. The score is written in a standard musical notation style with a treble and bass clef. The score is marked with a "C" for common time and a "F#" for the key signature. The score is written in a standard musical notation style with a treble and bass clef.

pp sempre cres - cen - do

The musical score consists of five systems, each with a grand staff (treble and bass clefs) and a vocal line below. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The instruction *una corda* (one string) is written above the staff in the third system, and *tre corde* (three strings) is written above the staff in the fourth system. The instruction *cresc.* (crescendo) is written above the staff in the fifth system.

The vocal line at the bottom of the page contains the lyrics: *e acce - lerando - al -*

f *poco riten.* *mf e slentando* *pp*

espressivo

p *mf* *f*

p

una corda

poco riten. *m.g.* *ten.* *pp* *ppp*

cen - do *de - cres -*

The musical score consists of five systems of piano notation. Each system has a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic and includes performance instructions like *poco riten.* and *mf e slentando*. The second system features a piano (*p*) dynamic and a crescendo. The third system includes a piano (*p*) dynamic and a five-measure rest. The fourth system features a piano (*p*) dynamic and a five-measure rest. The fifth system includes a piano (*p*) dynamic and a five-measure rest.

Schumann, fully justify the title selected for the general designation of this very useful work. A selection from the works of Beethoven, namely, the Rondo in D from the sonata Op. 6, the Allegretto con Variazioni in B flat from the clarinet trio of 11, the Andante in B flat from the trio in E flat Op. 3, the Romanza in F for violin, the terzetto di groteski in D from "The Men of Prometheus, and the Turkish March from the "Ruins of Athens," are the pieces chosen. They are cleverly and effectively arranged. The higher part is so contrived as to gain all the result aimed at without the employment of octaves, and the lower part, by no means too difficult, may be played by young pianists more advanced in their studies who can occasionally span octaves with the hands.

Transcriptions pour Harmonium and Piano. Book 2 (Edition No. 8785b. Net, 2s. 6d.) London: Augener & Co.

THE late Scotson Clark was the editor of this second book of most useful and attractive pieces by Rossini, Mozart, Pär, Beethoven, C. P. E. Bach, Dussek, and Gluck. In the selection he exhibited cosmopolitan taste; and in the arrangement players will find much to please them. The directions for the harmonium effects are clear and plain, and the introduction to some of the lesser known works of the great masters affords an element of education not bounded by the pages in which the pieces are printed.

Campsie Glen. Song by ARTHUR C. HADEN. Dundee: Methven, Simpson, & Co.

A SIMPLE but not ineffective melody. From an artistic point of view it might have been possible to have improved the song by introducing a variation in the melody of one of the stanzas, for the repetition of the same unvarying tune for five verses more or less alike, while it has the advantage of securing a knowledge of an air of the song intended to be popular, also impresses the hearer with an idea of the absence of invention on the part of the composer. The words are pretty and thoroughly Scotch.

Bonnie Lassie. Song composed by ARTHUR C. HADEN. London: The London Music Publishing and General Agency Company (Limited).

THIS is also a Scotch song, by the composer of "Campsie Glen." The rhythm is taking, and all the characteristic qualities of northern songs are present, together with a certain spice of modern flavour that will commend it to amateurs who admire the music of the part when it is not altogether too old-fashioned.

The Tryst. Song. Music by MARY CARMICHAEL. London: Stanley, Lucas, Weber, & Co.

THE rhythm of this song does not bring all the satisfaction that might be expected from the grace of the melody. The author has resorted to the somewhat weak practice of repeating certain words to extend the phrases, and this, as is general, leaves the hearer and the singer under the impression that words and music are not fitly united. The music by itself is fair. The alternation of major and minor chords on the tonic is good, thought not new.

Loving Hands. Song. By SEYMOUR SMITH. Edwin Ashdown.

A SMOOTHLY-WRITTEN song. There is nothing remarkable

about melody or accompaniment, but if well sung it would be effective. It is for a contralto voice, and the conclusion will please singers who have good low notes.

"Who is this that cometh from Edom?" Anthem by H. S. OAKELEY. London: Novello.

AN able and effective piece of Church music. We have first some solid five-part writing in the key of C minor; a change is made to the major, and four bars of bass solo are twice answered by the phrase in eight-part harmony. This is followed by a choral recitative interspersed with short sentences in full harmony. The following bass solo and chorus is the most interesting movement: the music is dignified, and the harmonies well chosen. The composer's chorale "Edina" is then set for quartet and chorus, and the anthem concludes with a fugue in C major. The theme is not particularly new, but it is treated with great skill; and though learned, it is certainly not laboured.

At the Stepping Stones, ballad by J. L. HATTON. *The Recall,* song by C. A. MACIRONE. *An Autumn Wind,* by W. A. C. CRUICKSHANK. London: Edwin Ashdown.

THE first song, with some pretty words by Miss Beatrice Abercrombie, has been furnished with a charming melody by the veteran composer which will be certain to please those who sing it as well as those who hear it. In the second song, Barry Cornwall's words are splendidly set, whether the effect be regarded either from a musical point of view or a means of emphasizing the words; looked at in either way the work is well done. The third song, words by George Macdonald, bears evidence of considerable musical ability in construction and thought, and a power of expression not always found in songs of the present day.

Cupid's Lottery. Chorus for Ladies. By ROBERT BERINGER. Op. 30. London: Augener & Co.

THE well-known words by Thomas Moore, from his "Miscellaneous Poems," have been well and even cleverly set for three voices by Mr. Beringer. The theme of the melody is bright and taking, the harmonies simple and vocal, and the pianoforte part effective without being obtrusive.

"Those Dreaming Eyes." Song by FRANZ ABT. London: Augener & Co.

THIS beautiful, melodious, and expressive song will be gladly welcomed by vocalists of all degrees, inasmuch as the phrases are happily designed to produce the greatest effect with the least expenditure of vocal means. The union of words and music is singularly felicitous.

Mendelssohn. By W. S. ROCKSTRO. *The Great Musician Series.* London: Sampson Low, Marston, Searle, and Rivington.

IT is impossible to read this most excellent life of Mendelssohn without feeling grateful to the author. The life of the musician who has added so much to the pleasures of humanity is always worthy of study by those who have derived enjoyment from his contributions to art. In many cases the reader feels saddened because of his inability to contribute to the joys of a life spent in devising joys for others. Many a man of genius labours without prospect,

often without hope, of reward in his lifetime. The record of his sojourn in the flesh must always be tinged with melancholy, however agreeably it may be related. None can read the lives of Beethoven or of Schubert, for example, without sorrow for the absence of worldly comforts which each had to endure. Their everlasting recompense was earned "out of great tribulation."

The earthly career of Mendelssohn was laid on far pleasanter lines, and the comfort and refinement by which he was surrounded is more or less reflected in his music. All this the author of the work now under notice seems to feel, and in order that his readers may occupy the standpoint he has taken up, he gives the history of the family whence his hero sprang. In a few forcible and clever words the characters of the members of the family spoken of are described, so vividly that each seems to stand out from the pages a living reality. It is no exaggeration to say that never before in any life of Mendelssohn has the reader been placed face to face, as it were, with the bright reality of his character. We see him as a boy, and note the promise and charm of his nature. His very sports, childish and intellectual, can be shared as the pages are perused. We sympathise with him in his impressions of countries foreign to him. The recognition of his genius by his contemporaries, the earnestness of his desires and ambitions, his thoughtful efforts to elevate the art he loved so dearly, his skill, his kindness, his careful thought for others, his obedience as a child, his industry as a man, his affection in his family relations, his honour, honesty, enthusiasm, and influence, have never before been made so real to those who know him only through his works. For this charming picture, not only musicians, but the general public, will thank Mr. Rockstro. His descriptive powers are equal to his admiration for his theme, an admiration intensified by personal knowledge, so that what he counts as among the greatest advantages and privileges of his life has redounded to the privilege and advantage of the public. Much that is related in the pages has been told in one shape or another before. To the already known facts of the life of Mendelssohn are added several personal recollections, which will be read with pleasure by the admirers of the composer.

The following account of the writer's first introduction to Mendelssohn will be read with interest:—"We had been reading Cherubini one morning with a dear old friend who possessed a valuable musical library, to which no earnest student was ever denied access, when a question arose as to the treatment of a certain form of counterpoint by Sebastian Bach. 'If you will look upon such and such a shelf,' said our friend, who was totally blind, 'you will find a MS. copy of the *xlvi.*, and you can then look out some passages.' We set up the loose sheets on the desk of a beautiful old clavichord, the gem of our friend's collection, and asked for the history of the MS., which was a very curious one. 'I bought it at a sale,' said our friend, 'and have always believed it to be a genuine autograph. I have a great mind to ask Mendelssohn about it. What do you say to calling upon him this morning and taking our chance of finding him at home?' This was a chance indeed! Without the loss of a minute we started on our way to Denmark Hill, where Mendelssohn was staying at the house of Mr. Benecke, Madame Mendelssohn's cousin. We found him at home, and were received with the kindest welcome. He knew our old friend well, took the greatest interest in the MS., and pronounced it genuine without a moment's hesitation. Noticing the eagerness with which we listened to his remarks upon the peculiarities of the handwriting, he made us sit down by his side, and pointed out everything

that was noteworthy, with as much attention to detail as if he had been giving a lecture. Then he passed on to other subjects, asked us about our own plans of study, and spoke so warmly of Leipzig, that from that time forward a visit to the Gewandhaus became the dream of our life." Our readers will be able to judge of the style of the book from this extract. The value of the facts speak for themselves. The pleasant, genial character of the book ought to command a large share of patronage.

RECEIVED FOR REVIEW.

FROM:—R. ANDREWS: (*R. Andrews*), "In Memoriam,"—ASH-DOWN: (*A. E. Armstrong*), "The Weaver's Daughter," Song; (*C. C. Aspinall*), "The Working Man," Song; (*F. Austin*), "The Gondolier," Song; "He came like a dream," Song; "A Sea Song;" "With the daisies at her feet," Song; (*W. J. Bailey*), "Make-believes," Song; (*L. Diehl*), "Marjorie, May-pole Dance;" (*G. Fox*), "Just to pass the time away," Song; (*W. Ganz*), "Dear Bird of Winter," Song; (*B. M. Gilholy*), "Floating," Barcarolle; (*W. M. Gould*), "By Celia's Arbour," Song; "A Lullaby," Song; (*C. Hartog*), "Why do I love thee?" Song; (*F. K. Hattersley*), "Tribute of Love," Serenade; (*H. Lichner*), "Pictures of Youth," 12 Pieces; (*G. B. Lissant*), "Idle Dreams," Song; (*E. M. Lott*), "Dictionary of Musical Terms;" "Harmony Catechism;" "Piano-forte Catechism;" "Old Sailors," Song; "Organ Pieces," Nos. 7 to 12; (*C. A. Macirone*), "Old English Tunes," Pianoforte Solo; (*A. Page*), "Father of Spirits," Vocal Trio; (*Ed. Reyloff*), "Gavotte in C;" (*W. Spark*), "The Battle of Tel-el-Kebir," Pianoforte Solo; "A Practical School for the Organ;" (*J. S. Swaine*), "The Bare-footed Friar," Song; (*W. F. Taylor*), "Venice," Waltz; (*M. Watson*), "The last of the Boys," Song.—AUGENER & CO.: (*F. T. Mason Byers*), "Ave Maria," Song.—BOOSEY & CO.: (*E. Bergholt*), "For ever dearer," Song.—BOUCHER & BOUCHER: (*B. Piercy*), "Daisy Meadow," Song; "Haydée," Waltz.—CASSELL & CO.: (*E. Naumann*), "The History of Music," Parts 16, 20, 23, 24.—CHAPELL & CO.: (*W. M. Sergison*), "Hymn of the Eastern Church," Song.—R. COCKS & CO.: (*H. Dancey*), "Gavotte in G."—J. B. CRAMER & CO.: (*J. J. Monk*), "The Evening Rest," Song; "Home Recollections," Song; "Love is a wicked boy," Song; "Snowflakes," Song; "There is a maiden," Song; "What care I for the weather!" Song; (*L. F. Strachan*), "The Chesnut Tree," Song.—HUGH DAVIES: "Voyage of Life," Cantata.—H. D'ARCHAMBAUD: (*D'Archambaud*), "Hail to the Cup," Song.—DUNCAN DAVISON & CO.: (*H. C. Hiller*), "Britons Bold," Song; "England tough and true," Song; "Slumberland Glen," Serenade.—W. DIETRICH: (*G. Wolff*), "12 Walzer," Piano Duet; "2nd Barcarole;" "Short Characteristic Pieces;" "Scheherazade," for Violin or Violoncello and Piano.—ENOCH & SONS: (*M. Quarry*), "Abendlied," Piano Solo; "Across the Seas," Ballad; "The Fisher," Ballad; "Minuet Caprice;" "Phantasie."—FORSYTH BROTHERS: (*B. Althaus*), "Danse des Gavots," by F. N. Löhr, arranged for Pianoforte and Violin; (*G. Kelsall*), "L'Amore," Valse; (*G. Marsden*), F. N. Löhr's "Danse des Gavots," arranged for Organ; (*H. Mueller*), "Menuetto," for Violin and Piano; "Grande Valse de Bravura;" (*A. Spengel*), Dr. F. Wuellner's "Treatise on Choral Singing."—DR. L. FOWLE: "Rest, brother, rest;" "The Hymn of Peace."—T. GEE & SON: (*Th. Casson*), "The Modern Organ."—A. HAMMOND & CO.: (*F. K. Greenwood*), "Constance," Polka Mazourka.—C. A. HARRIS: "Curfew," Part Song.—HART & SON: (*G. A. Ames*), "Study for Violin."—C. HERZOG & CO.: (*A. Allen*), "The Old House by the Lindens," Song; (*A. H. Comfort*), "Ah, Chloris!" Song; "When we two parted," Song; (*W. Hellier*), "Praise the Lord," Anthem; (*A. Moriarty*), "Jasmine Flower and Jasmine Leaf," Song; (*M. A. Sage*), "Good-bye," Song; (*S. G. Sykes*), "The Lily of Skegness," Waltzes.—J. HUGHES: (*Lady Benedict*), "How to Teach the Pianoforte."—C. JEFFERYS: (*J. L. X. Y. Pena*), "Nita," Spanish Serenade.—LA NOUVELLE REVUE: "Ch. Gounod—Son Opinion sur Henry VIII. de C. Saint-Saëns."—LA RENAISSANCE MUSICALE: (*E. Hippaux*), "Henry VIII. et L'Opéra Français."—J. D. E. LOVELAND: "The Office for the Holy Communion."—SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON: "Portrait Album of Celebrated Musicians;" (*A. Redhead*), "The Passion of Jesus"—STANLEY LUCAS, WEBER, & CO.: (*A. Ashton*), "Three Spanish Dances;" (*L. Barnes*), "Parted though we be," Song; (*W. Bendall*), "It came upon the midnight clear," Carol; (*Lady Benedict*), "Castles in Spain," Song; (*Sir J. Benedict*), "The Cherries are ripe," Harvest Hymn; (*G. J. Bennett*), "Barcarolle," Trio; "The Child's First Grief," Song; "A Cradle Song," for Pianoforte; "I think on thee," Song; "A Song of Love," Trio; "Spring Song."

Two-part Song; "To me, fair friend," Sonnet; "The Village Maid," Song; "When stars are in the quiet skies," Song; (*J. Brahms*), "12 Songs and Romances;" (*D. E. Bright*), "Two Sketches," for Pianoforte; (*M. Carmichael*), "Gondoliera," Song; (*Cecil*), "Cottagers' Traditions," Song; (*Chetwynd*), "Irene," Song; (*M. Corelli*), "My sweet sweeting," Song; (*F. D'Alquen*), "The Wedding Day," Introduction and March; (*De Sivrai*), "A Village Story," Song; (*De Solla*), "The Old Violin," Song; "Who is Sylvia?" Song; (*L. Diehl*), "Why so loudly beats my heart?" Song; (*A. D. Duvalier*), "Ave Maria," Motet; "Mazurka," for Piano; (*Eaton Farney*), "Daybreak," Chorus; (*E. Ford*), "Farewell," Song; "My love is here again," Ballad; "To the Queen of my heart," Song; (*Handel*), "Largo," arranged for Organ by B. Smith; (*W. Harold*), "When all around is still," Song; "When the meadow grass was sweet," Ballad; (*F. K. Hattersley*), "They that wait upon the Lord," Part Song; "Valse Caprice," for Piano Duet; (*H. Hatfield*), "6 Feuillet's Album," for Violin and Piano; (*C. Swinnerton Heap*), "Three Shadows," Song; (*A. Hervey*), "Chanson D'Etoiles," Song; "Der erste Kuss," Song; "I miss thee," Song; "Parted," Song; "There was a star," Song; (*T. Hiller*), "A Song of Life," Part Song; (*J. Holman*), "Elegie," for Violoncello; (*N. Home*), "To-night or never," Song; (*R. S. Hughes*), "Nearly Caught," Song; (*A. L. Hunt*), "Inclusions," Song; (*H. Kjerulf*), "Bygone Days," Song; (*C. Th. Kühne*), "Tommy and Barbara," Song; (*E. M. Lawrence*), "Because," Song; "A Lover's Song," "My True Love," "Sowing and Reaping," Song; (*P. Leideritz*), "Nocturne," for Piano; (*L. Liebe*), "Agnes of the Sea," Cantata; (*Harvey Löhr*), "A Border Raid," Chorus; (*F. G. Lownd*), "In weakness, Lord," Hymn; (*C. A. Macaroni*), "Echoes," Part Song; "Ride a Rock-Horse," Part Song; (*R. Mohllig*), "Down by the rustling beeches," Song; (*F. L. Moir*), "The Promised Land," Song; (*L. Monciuff*), "Two Gifts," Song; (*A. L. Mora*), "Fettered, yet free," Song; (*C. Moseley*), "The Child of the South," Song; (*P. Otway*), "Two Songs," (*E. Philp*), "The Owl in the Ivy Bush," Part Song; (*Percy Reeve*), "Pensée Dansante," for Pianoforte; (*Ch. Salaman*), "A Hebrew Love-song," "My Sweetheart," Song; "Where is my loved one?" Song; (*A. Schielemer*), "The Wave," Song; "Songs of the Pyrenees," (*C. J. Speer*), "Saltarella," for Piano; (*T. Taylor*), "Songs of Youth," (*C. R. Tennant*), "Near and Dear," Song; "The Song of the Heart," (*E. J. Troup*), "Portuguese Love Song," "Spring Showers," Song; (*A. M. Wakefield*), "More and more," Song; (*T. H. Wara*), "An Angel's hand," Song.—MARRIOTT & WILLIAMS: (*G. H. Wright*), "The Tam O'Shanter," Waltzes.—METHVEN, SIMPSON, & CO.: (*H. G. F. Taylor*), "My Lassie Fair," Song; (*R. H. Turner*), "An Evening Service,"—METZLER & CO.: (*E. Bergholt*), "Give me thy heart," Song.—J. A. MILLS: (*F. J. Crowest*), "Our oars we ply," Song.—W. MORLEY & CO.: (*C. Mangold*), "Harmony,"—MOUTRIE & SON (*Mrs. F. Barham*), "Two Blue Slippers," Valse.—MUSIC AND ART ASSOCIATION: (*Georgina Weldon*), "Cradle Song,"—J. NIELD & SON: (*J. H. Smith*), "Sunset Fancy," Song.—NOVELLO, EWER, & CO.: (*Th. Adams*), "The Office for the Holy Communion," (*N. G. Barnett*), "Motivo piacevole," Organ; (*A. G. Cameron*), "La Mazurka de la Duchesse," Caprice; (*H. Dancey*), "If ye love me," Anthem; (*D. Davies*), "Magnificat and Nunc Dimittis," (*L. Gibson*), "A First Book on the Theory of Music;" (*E. C. Gregory*), "6 Vocal Sketches;" (*W. H. Hadow*), "Three Songs;" (*F. W. Hird*), "Sonata in A;" (*J. T. Lightwood*), "12 Tunes;" (*J. J. Monk*), "O be joyful in God," Anthem; (*F. J. Read*), "Love wakes and weeps," Madrigal; (*W. H. Sampson*), "God, who madest earth and heaven," Anthem; (*T. H. Soinney*), "Chant Service;" (*J. Storer*), "Six Settings of the Kyrie Eleison;" "Lord, I am not high-minded," Anthem; "While from the purpling east," Glee; (*G. R. Vicars*), "Full Fathom Five," Part Song; (*C. S. Wise*), "Songs of Riquet of the Tuft," Nos. 1 to 3.—F. PITMAN: (*P. Brenton*), "A cup to Old England," Song; (*E. Bromell*), "O God, our refuge," Anthem; (*J. J. Monk*), "Te Deum;" "The Sacred Melodist," Nos. 158 to 161, 165 to 167.—POHLMANN & CO.: (*M. Expositio*), "and Scherzo," Op. 28; "Serenata," Op. 29, No. 1; "Impromptu," Op. 29, No. 2; "Progressive Studies," Bk. I.—W. REEVES: "English Organ Music," No. 9, Vol. II.; "Music Primers," No. 3; "Parish Church Music," Nos. 1, 2; "St. Cecilia Magazine," No. 14; "The Local Examination Register," Trinity College, London.—G. ROUTLEDGE & SONS: (*M. B. Foster*), "The Children's Christmas,"—RUDALL, CARTE, & CO.: (*H. M. Brickdale-Corbett*), "The Flute Player's Journal," No. 31, Vol. III.—H. P. SAWDAY: (*A. H. West*), "Impromptu" in G.—J. SHELDRAKE: (*A. W. Gilling*), "Mazurka" in D flat.—SHEPHERD & KILNER: (*A. Walker*), "A Guide for the Pianoforte,"—N. SIMROCK: (*A. Ashton*), "English Dances," Piano Duet.—SMITH & WHINKUP: (*R. R. Widdop*), "Miniature Sketches," Nos. 1 to 4.—SWAN & CO.: (*V. H. Laverthal*), "Fantasia Scozzese;" "Meditation;" "Oh broad and limpid river," Song; "Souvenir d'Hellessbourg," Ma-

zurka; "Sunshine," Vocal Trio; "To a Flower," Song.—SWAN & SONNENSCHNEIN: (*Ridley Prentice*), "The Musician," 2nd Grade.—THE LONDON MUSIC PUBLISHING AND GENERAL AGENCY COMPANY: (*P. de Soyres*), "Air de Ballet," Violin; (*J. E. German*), "The Guitar," Pizzicato Piece; "A Summer Idyll," Song; (*G. A. Macfarren*), "The Old House far away," Song; (*A. L. Mora*), "It serves you right," Ballad; (*Noretta*), "Thoughts of the Absent," Song; (*V. Pirscher*), "Twenty Variations;" (*A. G. Pritchard*), "Autumn Flowers," Waltz; (*S. C. Ridley*), "The Crew of the Betsy Jane," Song; (*B. Tours*), "Sunshine," Song; (*D. Wilson*), "The Sunny South," Dance.—THE RELIGIOUS TRACT SOCIETY: "How to Play the Pianoforte,"—WEEKES & CO.: (*W. E. Allen*), "Moments Delicieux" Valse; (*J. S. Bach*), "Comic Cantatas;" (*Th. W. Barth*), "Never grow old," Song; "Christmas Hymns and Carols," several numbers; (*Ed. Dearle*), "Andante Cantabile," for Organ; (*I. de Solla*), "Sisera," a Cantata; (*Cotsford Dick*), "In ye olden time," Menuet; "La Tarantella;" (*M. B. Foster*), "Six Duets for Teacher and Pupil;" (*Ch. T. Frost*), "13 Original Organ Pieces;" (*Ch. Gardner*), "Elsie," Serenade; "Glees, Part Songs, &c.," Nos. 31 to 34; (*A. W. Gilling*), "Gavotte in F;" (*W. H. Hadow*), "Three Songs;" (*E. M. Harrison*), "Seaweed," Song; (*J. W. Hinton*), "A Manual of Harmonies for the Gregorian Tones;" (*H. R. Maclean*), "Blossoms of Springtide," Song; "Giocoso," Caprice; (*J. Mayo*), "Patty," Ballad; "Pavan;" (*Ch. Reddie*), "Valse Caprice;" (*W. J. B. Robinson*), "The Edelweiss Polka;" (*B. Smith*), "Batiste's Andante in G," for Piano Duet; (*C. T. Speer*), "The Sea-King," Bass Song; (*J. Th. Trekkell*), "Echoes from Albion," Fantasia; (*Ch. Vincent*), "Perfect Bliss," Waltz; (*J. W. Wilson*), "Along the Stream," Song.—CHR. WERNER: (*C. Kistler*), "Trauer Musik auf den Tod Richard Wagner's," B. WILLIAMS: (*H. Dryerre*), "Why do we love?" Song; (*J. Loaring*), "The Bride's March," J. WILLIAMS: (*J. T. Musgrave*), "Camille," Waltz; "Old Memories," Song; (*T. Waverley*), "Mount, gallants, mount!" Song. WOOD & CO.: (*J. M. Glynn*), "Memories of Erin."

Concerts.

ROYAL ACADEMY OF MUSIC.

THE annual distribution of prizes and certificates to the successful students at the Royal Academy of Music was made on July 26, at St. James's Hall, by Mme. Sainton-Dolby, formerly a student at the institution.

Before the distribution, Sir George Macfarren, the Principal, addressed a few words to the assembly, reminding them that the occasion was the completion of the sixty-second year of the Academy. He took the opportunity of sketching the history of former labours and alluded to the fact that the Academy began with ten male and ten female students, and another pupil—still living—William Henry Holmes, introduced by special recommendation of the king. He pointed out with pardonable pride the firm position the Academy now held, and alluded to the excellence of the work done; and in thanking those who had helped with the examinations and others for various acts of kindness, he concluded by saying, "that as to the prizes about to be distributed, he would urge the students to remember that there could be no prize, no distinction, if every candidate received an award; and those who had not been successful on the present occasion must still consider that they had obtained a prize in the advancement which they had made in their struggles to gain that distinction."

The prizes were as follows:—

The Charles Lucas Silver Medal.—For the Composition of the First Movement of a Pianoforte Sonata. Awarded to Charles Stewart Macpherson.

The Parepa-Rosa Gold Medal.—For the Singing of Pieces selected by the Committee. Awarded to Margaret Hoare.

The Sterndale Bennett Prize.—For the Playing of a Pianoforte Composition by Sir William Sterndale Bennett, selected by the Committee. Awarded to Dora Robinson.

The Llewellyn Thomas Gold Medal.—For Declamatory English Singing, exemplified in Pieces chosen by the Committee. Awarded to Marie Etherington.

The Euill Prize.—For Declamatory English Singing, exemplified in Pieces chosen by the Committee. Awarded to Walter Mackway.

The Heathcote Long Prize.—For the Playing of a Pianoforte Piece selected by the Committee. Awarded to Alfred Izard.

The Santley Prize.—For Accompaniment and Transposition. Awarded to Agnes Serruys.

The Bonamy Dobree Prize.—For the Playing of a Violoncello Piece selected by the Committee. Awarded to William C. Hann.

At the conclusion of the distribution of the prizes the National Anthem was sung. Mr. H. C. Tonking was accompanist, and Mr. William Shakespeare conducted.

On the following Monday Sir George Macfarren presided at a meeting for the distribution of certificates in Liverpool to the successful candidates in the Local Examinations. In the evening he was entertained at a banquet by a few of the local professors.

PROMENADE CONCERTS.

A SEASON of Promenade Concerts at Covent Garden Theatre was commenced on August 9th, under the business management of Mr. W. F. Thomas, the same *entrepreneur* who last year secured the confidence of the public by giving the finest and best entertainments of the class that had ever been known. This year also he has engaged a number of the best-known artists to appear from time to time: Miss Anna Williams, Madame Patey, Madame Antoinette Sterling, Madame Enriquez, Mr. E. Lloyd, Mr. Vernon Rigby, Mr. Joseph Maas, Signor Foli, Mr. Santley, and others whose names are sure attractions. It is also whispered that negotiations have been entered into with Madame Albani and Madame Adelina Patti, which, if completed, will make this season memorable. In any case, the lines laid down are such as to ensure a series of excellent concerts, good and sterling music, mingled with that which is designedly intended to be simply popular. There are to be "classical nights" as heretofore; the first part of the programme of the Wednesday in each week is to be devoted to the works of some particular composer, and thus the visitors to these concerts will have the opportunity of extending their knowledge or strengthening their acquaintance with the master-works of those whom the world counts worthy. In addition to these evenings it is proposed to have occasional special evenings, when the space usually included in the promenade will be covered with seats, and the whole of the theatre converted, as it were, into a temporary concert-room. It is on such occasions that the services of Madame Albani and Madame Patti are to be made available. On all ordinary occasions the programme is to be most attractive, and the pattern of the first week is to be the principle of the season. During that time Madame Rose Hersee, Madame Enriquez, Mr. Maas, and Mr. Santley, were the vocalists, and Herr Bach of Berlin, a pianist of no mean powers, delighted vast audiences by the exercise of their several powers. There is a very fine band of one hundred performers, with Mr. J. T. Carrodus as leader. Each department is represented by one of the best artists in their respective degrees, as may be gathered by the mere mention of the names of some of the members of the band—Barrett, flute; Egerton, clarinet; Maycock, bassoon; Howell, violoncello; Howard Reynolds, cornet-à-pistons; Hughes, ophicleide, &c. Mr. A. Gwyllyn Crowe is the conductor; and one of the features of the concerts yet given has been the "See-saw" waltz, a composition by the conductor for orchestra and a choir of treble voices, which is encored nightly. The march from Mr. Prout's *Alfred*, which was played on the first night, was also received with great favour. On the whole the performances have been excellent, and certainly give a vast amount of pleasure to

the throngs of visitors who, in spite of counter-attractions, pour into the theatre. The interior decorations are simple, Chinese in style, and the lighting is made by gas and the electric light, consisting of forty arc and one hundred incandescent burners of the Maxim-Weston Company.

Musical Notes.

MUSICAL news is at this time of the year much more concerned with the future than with the present. As regards music, Paris, for instance, is just now a desert. But the papers have already begun to inform the public what is in store for it. Let us see what the plans of the two chief artistic caterers are.

M. VAUCORBEIL, of the Opéra, promises, besides two new operas—*Tabarin*, by Emile Pessard, and *Egmont*, by Gaston Salvayre, and a new ballet—the *Deux Pigeons*, by André Messager—a resumption of *Françoise de Rimini*, in which the authors have made important modifications.

M. MAUREL, the director of the Théâtre Italien, shows himself even more enterprising than his colleague of the Opéra, for he promises as many as five novelties: *Aben-Hamet*, opera in four acts, the words by Léonce Détrouy and Thémènes de Lauzières, the music by Théodore Dubois; *Le Chevalier*, opera in four acts, the words by Louis Gallet, the music by Victorien Joncières; *Richard III.*, opera in four acts, the words by Emile Blavet, the music by Gaston Salvayre; *Benvenuto Cellini*, the words by Gaston Hirsch, the music by Diaz; *Joël*, opera in one act, the words by Louis Gallet, the music by Gilbert Desroches.

AMONG the numerous and brilliant members of M. Maurel's company we notice Mesdames Adelina Patti, Marcellina Sembrich, Tremelli, Cepeda, Violetti, &c., and M.M. Nicolini, De Reszke, Nouvelli, &c.

M. WECKERLIN, the librarian of the Bibliothèque de Conservatoire, has been made a "Chevalier de la Légion d'Honneur." Several professors of the Conservatoire have likewise been distinguished by titles: Madame Massart is now an "officier de l'instruction," and M.M. Cerclier and Beron "officiers de l'académie."

THE result of this year's competition is as follows:—1st Grand Prix, M. Debussy, a pupil of E. Guiraud's; 1st second Grand Prix, M. René, a pupil of Léo Delibes'; 2nd second Grand Prix, M. Leroux, a pupil of Massenet's.

WITH the exception of the *Parsifal* performances, the tenth and last of which took place on the 8th of August and brought the series to a successful conclusion, Germany has at present not much more to boast of in the way of music than France. There have, however, been held *Sängerfeste* (literally, festivals of singers); at Ulm, with 3,000 singers, at Landshut with 1,800, at Rostock with 460, and at Kiel with 1,300.

THE next Bayreuth Dramatic Festival will be held in 1886, and then *Tristan und Isolde* will be performed alternately with *Parsifal*.

HERR POLLINI, the enterprising manager of the Hamburg Theatre, who had the intention of giving in all important German towns concert performances of *Parsifal*, abandoned his project when he heard that this would be against the wishes of Wagner's heirs.

AFTER a *relâche* of several weeks, the Munich Opera opened again on Sunday, the 10th of August. The first performance was *Tannhäuser* (in which Vogl distinguished himself in the title-rôle, and Gura as Wolfram), the second the *Zauberflöte*, the third and fourth *Fidelio*,

which was followed by Wagner's tetralogy, *Der Ring des Nibelung*.

THE Berlin Philharmonic Society will have next winter the questionable benefit of three conductors. Of twenty concerts, Joachim is to conduct ten, Wüllner five, and Klindworth also five.

NEXT season Rubinstein's *Nero* will be produced at the Théâtre Royal in Antwerp, and also in Ghent. The composer is engaged on a new opera.

SHORTLY before the close of the season the Wiesbaden Theatre brought forward a novelty, *Schulmeister's Brautfahrt*, an operetta (*Singspiel*), in one act, the words by Th. Gesky, and the music by C. Mengewein.

ON the 4th of August was performed at Naumburg an opera by the late cathedral organist Claudius. The work, which is entitled *Der gang nach dem Eisenhammer*, was shown by the composer to Wagner, who spoke very favourably of it.

WE learn that Mr. Goring Thomas's opera *Esmeralda* is being translated into French, and will be performed next winter at Antwerp.

BOOKS.—The last fascicle of the *Dictionnaire de l'Académie des Beaux-Arts* brings this publication up to the word "Cour" (the first part came out in 1858).—*Grétry, sa vie et ses œuvres*, by Michel Brenet (Paris, Gauthier-Villars). This work received the first prize offered by the Royal Academy of Belgium for the best essay on the subject indicated by the title.

AN address has been published by the *Zeitschrift für Instrumentenbau*. It is to be sent to Prince Bismarck, and has for its object the introduction of a normal pitch throughout Germany.

COULD we not import the M. R. . . who by means of an advertisement informs the readers of one of the most widely-read French papers that he has "rendu l'étude de la musique très attrayante. Dès la première leçon, on improvise sur le piano, on transpose, on prélude, on accompagne des chants," &c. Happy land that can call such a teacher its own!

HITHERTO Rossini's *Guillaume Tell* was not allowed to be performed in Russia on account of its libretto. Now, however, permission has been obtained to perform the work with a new libretto, and under the name of *Rodolph Daffrand*.

THE firm of Schott and Sons insists on having the right of concert-performances of *Parsifal* as a whole as well as in parts, and it declares itself ready to be responsible for the legal consequences to which a performance of the whole work may lead.

THE brothers Forré have, as we learn from the *Ménestrel*, invented a harp, the strings of which are strips of American fir. They are made to sound like those of other harps, by plucking them, but with this difference: that the hands of the player are covered with gloves rubbed with rosin. The tone of the instrument is said to be pure and pleasing.

A MONUMENT has been erected on the Leipzig cemetery *Thonbergfriedhof* to Ernst Ferdinand Wenzel, the late professor of pianoforte-playing at the Conservatorium. It consists of a portrait bust, modelled by and executed under the supervision of Werner Stein. The unveiling took place on the 1st of July, and was accompanied with music and speeches.

ON the 1st of August died at Vienna the dramatist Heinrich Laube. He was one of the last of the *Junge Deutschland* (Young Germany).

THE Paris *Concerts populaires* will be continued under Benjamin Godard's direction.

A SLASHING critic remarked the other day of a too-demonstrative vocalist, that she was fond of making "des Marseillaises avec des prières."

DR. CARTER MOFFAT was invited to explain his invention of the ammoniaphone, or artificial Italian air, to the choir of the Union Chapel, Islington (Rev. Dr. Allon's), on Monday, the 28th ult.

MR. GEORGE BENSON, Mus. Bac., Cantab., formerly of Armagh Cathedral, and latterly of Westminster Abbey and the Chapel Royal, died in London, after a short illness, on August 8th.

AN UNCONFIRMED REPORT comes through the newspapers to the effect that the Abbé Liszt has lost the use of his eyes.

THE King of Italy has created Signor Enrico Bevilacqua a Cavaliere della Corona d'Italia.

THE King of Roumania has honoured Mr. W. Beatty Kingston, the well-known journalist and musician, by conferring upon him the distinction of a Commendatore of the Crown of Roumania, he being the first Englishman thus distinguished.

THE musical library of Julian Marshall, Esq., was sold by Messrs. Sotheby, Wilkinson, and Hodge, on July 29 and two following days. The entire collection consisted of 1,339 lots, many books being of the greatest rarity. Some were purchased for the British Museum; others fell into private hands. Among the rarer works were Elway Bevan's "Instruction of the Art of Musicke," 1631; J. Croce, "Septem Psalmi pœnitentiales, sex Vacuum," 1599; Carey's "Musical Century," 1739-40; Couperin, "Pièces de Clavecin," 1713; Frescobaldi, Toccate, 1637; Gafari, "Practica Musica," 1496; D'Urfey's "Pills to purge Melancholy," 1719-20; Hilton, "Catch that catch can," 1652; Locke, "Melothesia," 1673; Locke, "Vocal Musick in Psyche," 1675; Ravenscroft, "Melismata," 1611; Scarlatti, "Essercize per Gravicembalo;" Warren's thirty-two collections of Canons, Catches, and Glee. The collection realised good prices.

CONFERENCE ON EDUCATION.—During the week beginning August 4th a conference on education, the first of its kind, was held in the City of London Guilds Technical School buildings attached to the Health Exhibition in South Kensington. Many points of interest connected with school management, discipline, &c., were discussed by delegates from all parts of the world, and there is no doubt that a vast amount of good will accrue from the exchange of healthy opinion. The portion of the conference which was held on Friday the 8th has special interest to the musician. On that day papers were read on "Music in Training Colleges and Schools," on "Music Teaching," on "Teaching in the Elementary School," on "Systems of Music Teaching," &c., by Dr. Stainer, Mr. W. A. Barrett, Mr. W. G. McNaught, Mr. J. S. Curwen, and Mr. E. Mooney. Some interesting statements on the subject were made by Mr. John Farmer, of Harrow, Mr. Goubaud, from Paris, Mr. Seward from New York, Mr. Miller from Glasgow, and others. As an experimental conference it was a very great success. If, however, the experiment is repeated in days to come, it might be as well to set aside a larger portion of time for the ventilation of musical subjects. The theme is wide, and there are many things concerning which it is eminently desirable to obtain an exchange of opinions, with a view to united action in remedying defects, strengthening weak points, eliminating the undesirable, and promoting concord in aiming at good objects.

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